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BULLETIN

OF THE

University of South Dakota



Announcement

OF THE

College of Music



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THE HOME OF THE COLLEGE OF MUSIC

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UNIVERSITY OF ILLINOIS
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Faculty

ROBERT LINCOLN SLAGLE, M. A., Ph. D., President of University.

ETHELBERT WARREN GRABILL, Dean of the College of Music and Professor of the Pianoforte and Music Composition.

Pupil of Singer, Baetens and Graninger, Cincinnati, Barth and Caplonch, Berlin.

ALBERT LUKKEN, Acting Professor of Singing.
Graduate of American Conservatory, Chicago.

Pupil of Karleton Hackett, Chicago.

WINFRED R. COLTON, Mus. B., Acting Professor of the Violin.

Pupil of Jacobsohn, Chicago; Witek and Hartmann, Berlin.

CLARE FOWLER GRABILL, Mus. B., Assistant Professor of the Pianoforte and Music Theory.

Pupil of Seebbeck, Chicago; Hoffman, Milwaukee.
Graduate Pupil of E. W. Grabill.

ELLA DAGMAR CHRISTENSON, Mus. B., Instructor in Pianoforte and Harmony.

Graduate Pupil of E. W. Grabill.

ELLA VIOLA LOKKEN, Mus. B., Instructor in Pianoforte and Harmony.

Graduate Pupil of E. W. Grabill.

FORREST JOYCE NICOLA, Instructor in Wind Instruments.

Pupil of Herbert Clarke, New York.
F. E. Welden, Chicago.

GEORGE M. SMITH, M. A., Professor of German and Italian.

OLIN CLAY KELLOGG, Ph. D., Professor of English.

THOMAS EMERY MCKINNEY, Ph. D., Professor of Mathematics.

GENEVIEVE JUNE BLAIR, M. A., Assistant Professor of English.

JESSE JULIUS MANTHEY, M. A., Instructor in German.

MAY LUCRETIA GERHART, B. A., Instructor in French.

KENNETH WORCESTER LAMSON, B. A., Instructor in Mathematics.

Year opens September 15, 1914

THE HISTORY of the College of Music of the University of South Dakota for the past ten years has been one of progressive conservatism, of rapid yet healthy growth of the highest standards introduced and maintained, and of constantly widening influence.

It is a music school with university aims and privileges. Its faculty believes that music is a moral and intellectual force as well as an esthetic one, but that it is not the whole of education. The broad musician should know the main channels of modern thought, the methods of modern science, the ideals of literature and sister arts. The educated man must understand the position, sphere and influence of music. The necessary elements are best gathered together and fused in a university.

THE FACULTY is composed of practical musicians of high rank in their profession. Intellectually and experimentally they are qualified to represent their art and profession in a university. While they are students of the best teachers of Europe and America, they are independent thinkers, able to carry out research and originate methods of teaching for themselves.

THE EQUIPMENT is of the highest class. Besides a Chickering concert grand piano for recital purposes, the college owns three Steinway Grands, and seven other new pianos of the same make, besides an equal number of pianos by other celebrated makers. The practice rooms, as well as those of the instructors, are thus well furnished with the best instruments, instead of those of inferior grade, as is usual. The Orchestra and the Military Band (under the supervision of the college) are similarly well equipped. Besides a library, which includes many volumes of valuable scores, there is a mechanical piano player and a Victrola for illustration of the lectures in history and esthetics, with special libraries for this purpose.

PRACTICE may be had by non-resident students in a suite of practice rooms especially designed for the coaching of the more elementary pupils by those more advanced, and for supervision by the piano faculty with the effectiveness of this coaching in view. Thus the younger students make far more rapid progress, while the older ones are fitted for teaching in the most practical way. This system has justified itself by splendid results.

FOR STUDENTS in the regular college classes of the Piano department, the *vorbereiter* system of the foremost German pedagogues has been introduced. That is to say every such pupil has all his work assigned personally by the head of the piano department, (the dean of the college), and recites this work to him after preparation of it with one of the other teachers. Their study has thus the advantage of the direct supervision of the head piano teacher, besides aid from other efficient instructors.

FREE ADVANTAGES and very low tuitions make the expenses of this college less than those of any music school of parallel grade in America. The student has but one very moderate tuition fee to pay for his major study in the College of Music, and any study for which he is registered as a minor in the College of Arts and Sciences and his theoretical studies in music. The free advantages are thus:

- Free classes in harmony, meeting three times per week.
- Free classes in analysis, meeting three times per week.
- Free classes in form, meeting three times per week.
- Free classes in counterpoint, meeting three times per week.
- Free classes in music history, meeting once per week.
- Free lectures on repertory and esthetics, meeting every two weeks.
- Free music recitals, meeting every two weeks.
- Free chorus classes, meeting twice per week.
- Free orchestra classes, meeting twice per week.
- Free recitals by members of the faculty.
- Free lecture recitals by celebrated musical artists.
- Free classes in piano ensemble for those qualified.

¶ Most of the above classes are charged for at a high rate by first-class music schools; especially the classes in harmony, form, counterpoint and history. The University is a State institution and the tuitions are not expected to defray its expenses more than partially.

A FREE COURSE of recitals each season by celebrated musical artists is an unexampled benefit offered to all regular College of Music students. This course for the last season included a violin recital by Hugo Korthshak, a piano recital by Silvio Scionti, a song recital by Barbara Wait, concerts by the Pasmore Trio, and the Zoellner String Quartette of New York, and a Symphony Concert by the St. Paul Symphony Orchestra. These recitals give pupils the advantages of the great musical centers at absolutely no cost. Together with the free classes enumerated above, they make possible through the ground-work upon which the faculty of this college insists.

THE PROGRESSIVENESS and solidity of the instruction in this College are becoming so well organized, especially in such matters as technical training, normal methods and fitting for public performance, that there is a large demand for its teachers in this and neighboring States. Pupils who are not able for any reason to come at this time to the University are therefore advised to write to the dean of the College of Music, who will often be able to advise the student of some graduate or advanced pupil of this College in his own neighborhood. Thorough and modern instruction may be assured, even if the student has no intention of coming to the University later.

THOROUGH COURSES for students of the piano, the voice, and the violin are offered, leading to the degree of Mus. B. Those pursuing these courses are required to take the prescribed work in harmony, counterpoint, form, composition and history, as well as in English, at least one foreign language, and elementary mathematics unless these studies have been previously satisfactorily made. As before mentioned, there is no charge for these collateral studies. The faculty believes that it can only afford to be represented by alumni who have solid theoretical and intellectual as well as practical musical attainments. These qualities in musicians are now demanded also by the world at large, and no musician can have lasting success without them. For those who wish to complete a shorter, but equally thorough course, teachers' certificates are given at the end of the Sophomore year. Special study may also be made in the above named instruments, as well as organ playing and the different band and orchestral instruments, for periods as short as a semester. *No theoretical or collateral study is required for any course leading to a certificate or diploma.*

GRADUATES of conservatories and music departments of South Dakota colleges are offered special departments of further study in preparation for the concert stage or teaching. Numbers of such students have pursued graduate study in this college with marked success. The high professional rank of our faculty makes preparation for teaching especially attractive and beneficial. Our own graduates have nearly all done post graduate work and have uniformly succeeded in their profession.

THE ATMOSPHERE of culture and of study surrounding an institution of musical or other learning is no inconsiderable element in the pupil's advancement. It is this, at least as much as methods of instruction, which develops the capacities of the student. Such an advantage, stimulating to breadth, enthusiasm, and interest, the European schools are often supposed to have over our own. The faculty of the College of Music, and the other faculties of the University realizing this, have spared no effort to encourage breadth of knowledge and love of the search for the true and beautiful. Hence, among other things, the free courses of artists' and other recitals, the instruction without charge in the theoretical and literary studies, and the perfection of the equipment. The results of all this show in the present high class of attainment among the students, their pride in the College of Music, and the splendid reputation they are helping to build for it.

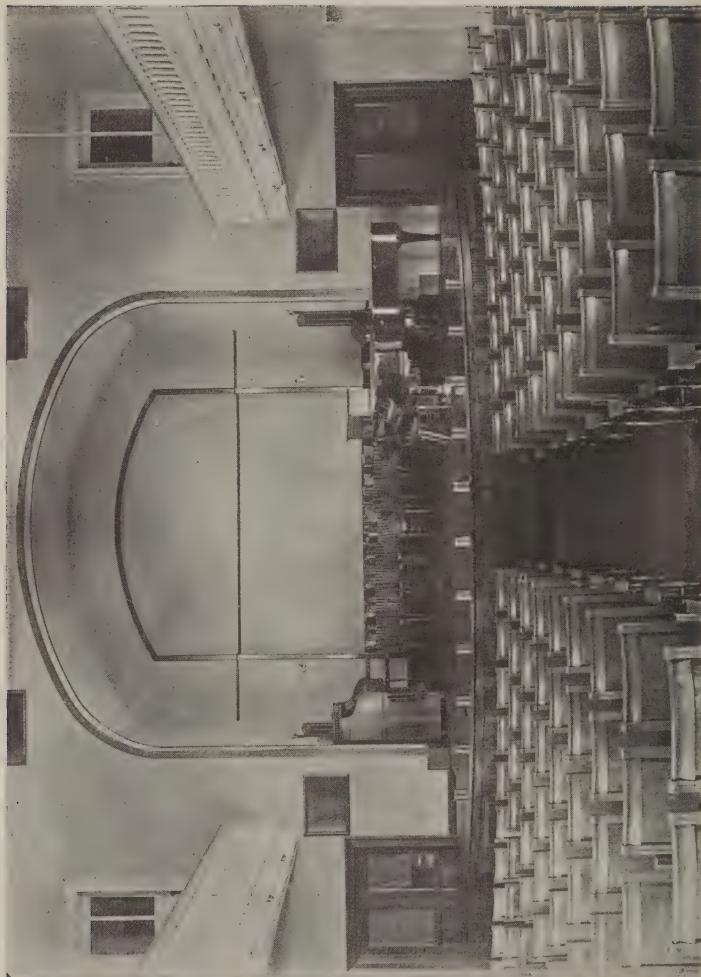
THE EXACT cost of rooms, board and other expenses may be obtained without delay by anyone who will make a postal-card request for them to the secretary of the University. The catalogue of the University contains this information, as well as the precise requirements of all courses. This, and room plats of East Hall, the dormitory for ladies, will be sent on application. Reservation of rooms should be made as early as possible, as there is large demand for them.

BOOKS and music may be purchased at reduced rates either from dealers or the teachers. The tuition and rentals per semester in the College of Music are as follows:

Piano and pedal organ, two half hours per week, taken as major work (Dean Grabill)	\$32.00
The same, taken as minor work	26.00
Piano, two half-hours per week, taken as major work (Assistant Professor Grabill)	28.00
The same taken as minor work	22.00
Piano, two half-hours per week, taken as major work (Miss Lokken and Miss Christenson)	23.00
The same, taken as minor work	17.00
Singing, two half-hours per week, taken as major work	28.00
The same, taken as minor work	22.00
Violin, viola and violoncello, two half-hours per week, taken as major work	23.00
The same, taken as minor work	17.00
Guitar and mandolin, two half-hours per week	23.00
The same, taken as minor work	17.00
Wind instruments, two half-hours per week	18.00
The same, taken as minor work	12.00
Theoretical courses, taken as major work	6.00
The same, taken as minor or elective work, free.	
Piano and organ rentals, one hour a day during the semester	4.00 to 5.00

¶ Students majoring in another college and taking any of the above studies as elective or special work are entitled to the rates as enumerated for minor work. Students of the public schools under fifteen years of age are also entitled to the rates as enumerated for minor work. Students of the public schools under fifteen years of age are also entitled to the minor rate.

¶ A selection from the programs of the last school year follows:



MAIN RECITAL ROOM, COLLEGE OF MUSIC



COLLEGE OF MUSIC ORCHESTRA

CONCERT

by

MEMBERS OF THE FACULTY

Mr. Winfred Colton, Violinist
Miss Ella Christenson, PianistMr. Albert Lukken, Baritone
Miss Ella Lokken, PianistUniversity Chapel, Tuesday Evening, Nov. 18
At 8:30 o'clock.

Program

Sonata in E minor for Piano and Violin . . .	Mozart
Adagio	Allegro
	Andante and Variations
	Miss Christenson, Mr. Colton
Romance in F sharp	Schumann
Staccato Caprice	Vogrich
Romance with Choral Refrain	Henselt
Fantasie-Impromptu	Chopin
	Miss Lokken
Aria, Hear Me! Ye Winds and Waves	
(from "Scipio")	Handel
	Mr. Lukken
Wedding Day at Troldhaugen	Grieg
Four Little Poems, Op. 32	MacDowell
The Eagle The Brook Moonshine Winter	
Elation (Aufschwung)	Schumann
	Miss Christenson
Sarabande	Bach-Sulzer
Hungarian Dance No. 5	Brahms-Joachim
Love-rapture (Liebesfreud), Old Viennese	
Waltz	Fritz Kreisler
Viennese Caprice	
	Mr. Colton
A Banjo Song	Sydney Homer
Rockin' in de Win'	W. H. Neidlinger
	Mr. Lukken

RECITAL BY THE
**ZOELLNER STRING
QUARTET**

Wednesday Evening, Dec. 3, 1913, at 8:30 o'clock

Antoinette Zoellner, . . .	First	Violin
Amandus Zoellner, . . .	Second	Violin
Joseph Zoellner, Sr.,	Viola
Joseph Zoellner, Jr., . . .	Violin	Cello

Program

Romantic Serenade for Quartet, Op. 25 . *Jan Brands-Buys*

Nocturne—Andante sostenuto

Alla marcia—Adagio ma non troppo

Serenade—Allegro molto vivace

Schemen—Allegro molto

Nocturne—Sostenuto

Serenade for Two Violins and Piano, Op. 92 . *Sinding*

Allegro non troppo

Adagio

Deciso ma non troppo Allegro

ANTOINETTE, AMANDUS and JOSEPH ZOELLNER, JR.

Quartet, Op. 76, No. 1 Haydn

Allegro con spirto

Adagio sostenuto

Menuetto—presto

Finale Allegro ma non troppo

PIANO RECITAL

by

Ethelbert Grabill

assisted by

Winfred R. Colton, *Violinist*, and Kenneth W. Lamson,
'Cellist.

Tuesday Evening, February 10, 1914, at 8:30 o'clock

Program

Andante and Variations in F minor	<i>Haydn</i>
Trio in B flat, Op. 11, for piano, violin and 'cello	
Allegro con brio	
Adagio	
Allegretto—Theme and Variations	
Valse in A flat, Op. 34	
Nocturne in D flat	<i>Chopin</i>
Etude in C minor, Op. 10	
Ballade in A flat	
Fantasy Pieces, from Op. 12	<i>Schumann</i>
At Evening (Des Abends)	
Whims (Grillen)	
Why? (Warum)	
In the Night (In der Nacht)	
Spanish Caprice	<i>Moskowsky</i>
Gondoliera	<i>Liszt</i>

Piano and Song Recital

ELLA LOKKEN, Pianist

and

ALBERT LUKKEN, Baritone
ELLA CHRISTENSON, Accompanist

University Chapel, Tuesday Evening, March 10, 1914
at 8:30

Program

Piano and Violin Recital

by

ELLA CHRISTENSON

and

WINFRED R. COLTON

Ella Lokken, Accompanist

University Chapel, Tuesday Evening March 31, 1914
At 8:30 o'clock

Program

Sonata for Piano and Violin, in G minor	Grieg
Lento doloroso	
Allegro vivace	
Allegretto tranquillo	
Allegro animato	
MISS CHRISTENSON and MR. COLTON	
Nocturne in B flat minor	Chopin
Fantasie in C minor	Bach
Valse in C sharp minor	Chopin
MISS CHRISTENSON	
Melody from "Orpheus" (1714-1787)	Gluck-Wilhelmj
Scherzo	Dittersdorf-Kreisler
Moment Musical	Schubert-Kreisler
Zephyr	Hubay
MR. COLTON	
Bamboula (Cuban Negro Dance)	Gottschalk
Gavotte in A	Gluck-Brahms
Polonaise in E major	Liszt
MISS CHRISTENSON	
Walther's Prize Song ("The Mastersingers")	
Polonaise Brillante	Wagner-Wilhelmj
MR. COLTON	
Wieniawski	

APRIL THREE

AT THREE O'CLOCK

Friday Matinee Concert

St. Paul Symphony Orchestra

Walter H. Rothwell, Conductor

Miss Elsie Baker, Soloist

Program

Symphony No. 6, in B minor, ("Pathetic,") Op. 74, *Tschaikowsky*

- I. Adagio: Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale: Adagio lamentoso.

Aria, "O Don Fatale," (Don Carlos) *Verdi*

MISS BAKER

Intermission

Polonaise in A major *Chopin-Glazounow*

Traumerei, (Revery) *Schumann*

Minuet from "Manon" *Massenet*

Pizzicato Polka *Delibes*

Vienna Waltz *Komzak*

PIANO RECITAL

*By Pupils of Dean E. W. Grabill, of the College of
Music, University of South Dakota*

Pelletier's Piano Rooms, Sioux City, Iowa, Three O'clock
Saturday Afternoon, May 9, 1914.

Program

Love Dream (E major)	...	Liszt
The Trout	...	Schubert-Heller
	Miss Ella Christenson, Lake Preston, S. D.	
“Du Bist Die Ruh” (Thou Art My Rest)	.	Schubert Liszt
Bridal Procession	...	Grieg
	Miss Ethel Moody, De Smet, S. D.	
Ballade (Variations on a Norwegian Melody)	.	Grieg
	Mrs. Harry Vanneman, Vermillion, S. D.	
The Fairy King’s Ball	.	Erich Wolfgang Korngold
	(Written by the youthful Viennese composer at the age of thirteen)	
Humoresque	...	MacDowell
	Miss Emily Way, Akron, Ia.	
Nocturne in A flat	...	Liszt
Staccato Caprice	...	Max Vogrich
	Miss Ella Lokken, Vermillion, S. D.	
Ouvre Tes Yeux Bleus (Open Thy Blue Eyes)	...	Massenet-Rogers
Carnival	...	Grieg
	Miss Helen Gunderson, Vermillion, S. D.	

PIANO RECITAL

by

Helen Louise Gunderson

(Senior Class)

University Chapel, Friday Evening, May 22, 1914,
at 8:30 o'clock.

Program

Prelude and Fugue in G minor	...	Bach
Sonata, Op. 27, No. 1	...	Beethoven
Andante—Molto Allegro—Vivace.		
Adagio con expressione.		
Allegro Vivace.		
Bird as Prophet	...	Schumann
Woodland Sketches, Op. 51	...	MacDowell
Will o' the Wisp.		
In Autumn.		
To a Waterlily.		
By a Meadow Brook.		
Nocturne in F minor		
Waltz in A flat, Op. 42	}	Chopin
Etude, Op. 25, No. 9		
Open Thy Blue Eyes (Ouvre tes yeux bleus)	...	Massenet-Rogers
Gondoliera	...	Moszowski
Carnival Scene	...	Grieg

Commencement Concert

of the

College of Music

Ethelbert Grabill, *Piano*; Winfred Colton, *Violin*; Ella Christenson, *Viola*; Kenneth Lamson, *'Cello*.

COLLEGE OF MUSIC PIANO QUARTET

UNIVERSITY CHORUS,

COLLEGE OF MUSIC ORCHESTRA

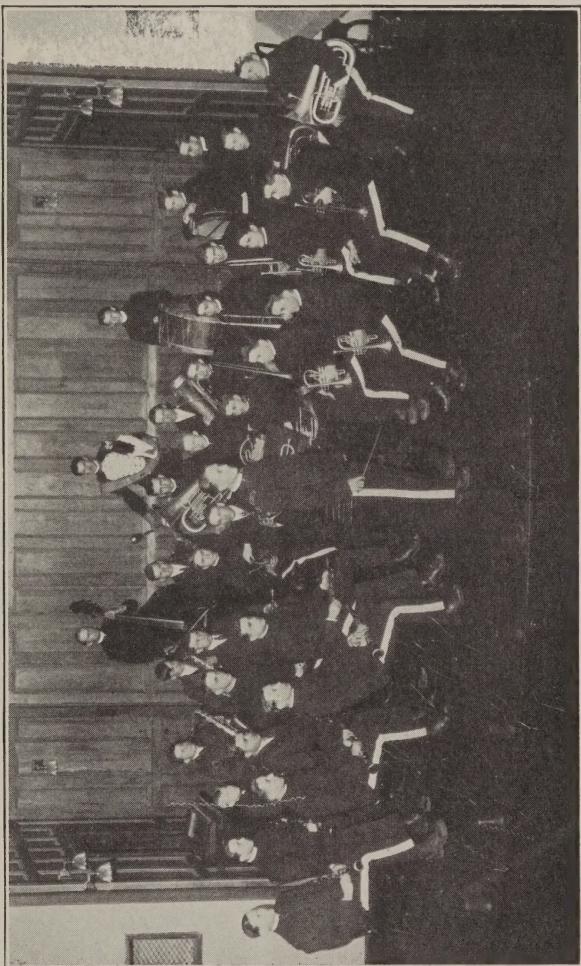
Ethelbert Grabill, *Conductor*.

Albert Lukken, *Baritone*.

University Chapel, Monday Evening, June 8, 1914,
at 8:30 o'clock

Program

Quartet in E flat, Op. 16	Beethoven
Grave—Allegro, ma non troppo	
Andante cantabile	
Allegro, ma non troppo (Rondo)	
PIANO QUARTET	
Don Juan's Serenade	Tschaikowski
Welcome Vision	Richard Strauss
MR. LUKKEN	
Quartet in E flat, Op. 47,	Schumann
Andante cantabile	
Quartet in B flat, Op. 8	Weber
Menuetto, Allegro	
Presto	
PIANO QUARTET	
Morning Song	Raff
CHORUS AND ORCHESTRA	



COLLEGE OF MUSIC CONCERT BAND



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